SAN FRANCISCO ART ASSOCIATION
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National Art Week in San Francisco

By Mildred Rosenthal

San Francisco, collaborating in a nationwide effort, inaugurated National Art Week on November 25th. Not only the large metropolitan art centers, but hundreds of small towns joined in the united purpose of focusing attention on the creative efforts of their own local artists.

Ranging from elaborate exhibitions with attendant publicity in such centers as Washington, New York, and Connecticut, to displays in schools and libraries in rural districts, Americans were made aware that within this country a vital and sincere art expression is being developed. To foster that development the idea of purchasing a work of art during art week was stressed in every community.

In San Francisco, the local committee, headed by Mrs. Beatrice Judd Ryan, determined upon a downtown sales gallery where all Bay Region artists would have the opportunity of displaying work. Department stores, museums, and regular commercial galleries also arranged special exhibits but the center of activity in San Francisco's celebration was the improvised gallery where emphasis was put on "buying". Fortunately, a large corner store site on the ground floor of the Palace Hotel Building on Market Street was available, and this was excellently arranged into smaller units where oil paintings, water colors, prints, sculptures, ceramics, textiles, and other crafts were on display. Whether because of the hanging, the colorful backgrounds, or the enthusiasm of the sales committee—possibly because of them



A steady stream of visitors enjoyed the galleries and window display arranged for San Francisco's observance of National Art Week. The attendance for the week averaged 900 daily.

all—the gallery was a vital and interesting spot. It had a virile, lively character not usually associated with places where art is shown.

The practical marketing of art strikes a much needed note in the national conscience. Until people accept art naturally, on much the same basis as ordinary commodities, it will remain remote.

The desire to possess the things that bring richness and happiness into our lives is a basic impulse. Every child's room and nursery evidences the need for objects that are colorful or creative. In primitive dwellings, on tent flaps of migrant workers, one sees pictures pinned on walls and attempts at decoration—the manifest need to be surrounded by some bit of ornament that takes on an intimate, personal nature.

Yet instead of accepting a picture or piece of sculpture as one would a book or phonograph record, or anything else that brings warmth and grace into our living, the general public has drifted into looking upon the purchasing of art as something savoring of patronage, or duty, or both. We think of "Patrons of Art" as quite distinguished characters, and museums as places for an enlightened few.

Writes Forbes Watson in the American Magazine of Art:

"In this country where less than three per cent of the people can afford to spend as much as $500 a year on art and where less than one per cent actually do, the producing forces of art have, nevertheless, enormously increased. Proportionately during the past century the consumer forces do not seem to have kept pace with the producer forces. Meanwhile, free public institutions have absorbed a considerable portion of the consumer forces. But art in an institution is not the same as art in the home. I have never lived without paintings on my wall and a few pieces of sculpture in my room and with time I love them not less, but more. The very intimacy that I feel toward them has added happiness to my life. I think this is true of everyone. For this reason I suspect that our potential consumer forces could be greatly developed if the idea of buying art were presented to them as a delight and an enjoyment rather than as the 'right' thing to do. Self-righteousness toward any form of cultivation is a dreadful enemy of art."

To go back to the National Art Week salesrooms in San Francisco, one cannot fail to mention the moderate prices that most of the artists affixed to their work. We observed water color and gauche paintings by well known and competent artists priced at fifteen and twenty dollars. Prints and drawings of quality, marked at prices so nominal that they should surely all be sold filled one attractive corner. There was little exclusiveness evidenced on the part of the artists exhibiting.

National Art Week has been an excellent gesture. As we go to press it is too soon to know whether or not it has been financially successful. However, to those in charge in San Francisco, who have given so graciously of their time and energy, this Bulletin, on behalf of the local artists, extends appreciation.

NOTE: The National Art Week sales gallery in the Palace Hotel Bldg. will continue an extra week, from December 1 through December 8.

Prize for the best window display, open to all local stores, has been awarded Carolyn Kelsey's (women's apparel) for her South Sea Island display, featuring "The Emperor," an oil painting of a young negro by Kay Hutchinson. The prize is a water color by Erle Loran entitled "Harbor."

Annual Election

The annual election for new members of the Board of Directors of the Art Association will be held December 17, at the Art School.

Nominated by the artist membership to represent the artists on the board are Timothy Wulff and Malette Dean. Nominated to represent the lay members are Anne Bailhache, Laurance Scott, William L. Gerstle, Charles Kendrick and Francis McAuliffe.

The Annual Meeting of the Art Association will be held at the Art School December 20, at 8 P. M. Members are urged to attend.

Invitation

The Alumni Association of the California School of Fine Arts invites the members of the Art Association to join in their Christmas Dinner and Party, which will be held at the School, December 14th. Games, music and dancing will follow the dinner. Reservations, $1.00. Telephone the Art School, ORdway 2640, before December 10.

Member's Gallery at Museum

The San Francisco Art Association Gallery in the San Francisco Museum of Art will show Paintings by Luke Gibney, December 2-15; Paintings by William Gerstle, December 16-29; Lithographs by David Chun, December 30-January 12.



City Scene *by* RINALDO CUNEO

Cuneo Memorial Exhibition at Museum

RINALDO CUNEO'S Memorial Exhibition of Paintings, now drawing to a conclusion at the San Francisco Museum of Art, emphasizes his place as one of California's ablest contemporary painters. The honesty and warmth of the man is translated into his large and varied exhibition which fills the North gallery of the museum.

Cuneo was always the artist, searching for new forms and means to depict the California landscape which he loved intensely. His exhibition is completely free of mannerism.

Most of the landscapes shown are comparatively recent work. Cuneo, during the last few years, had put behind him the various influences through which he had passed, and had emerged with a very characteristic, personal style. His palette, too, had become more glowing, due partly, perhaps, to his growing enthusiasm for the spectacular in nature.

Although best known for and apparently most attracted to landscape paintings, Cuneo has done some still lifes of fruit and drapery which are among his most successful works. The three still lifes included in the show under discussion are beautiful examples of organization, color, and technique.

"City Scene," reproduced on this page, is a fine canvas. Less typical in subject matter, it has that quality and charm one usually associates with Cuneo's work. It well depicts the mood of San Francisco's cosmopolitan district.

Rinaldo Cuneo's contribution to California art is a sturdy one. Not alone in his paintings, but as a teacher, he gave unstintingly, gladly transmitting any new discovery or any knowledge of the painting craft. Much traveled, and the winner of many honors and prizes, Cuneo typified the Californian of Latin heritage. His generous influence as a man is sorely missed.
—M.R.

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Pennsylvania Academy Annual

THE prospectus of the 136th Annual Exhibition of Painting and Sculpture of the Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, Pennsylvania, to be held from January 26 through March 2nd, 1941, has been received.

Not more than 2 paintings may be submitted by each artist, nor more than 2 pieces of sculptrue, but 2 paintings and 2 pieces of sculpture may be submitted by one artist. Last day for entry blanks: December 31, 1940. Last day for receipt of Sculpture in New York: December 30, 1940. Last day for receipt of Painting in New York: January 2, 1941. Last day for Paintings and Sculpture in Philadelphia: January 4th.

All work submitted for jury action must be delivered to the Academy's Shipping Department at Cherry and Burns Streets, Philadelphia, or to the Academy's Agent, W. S. Budworth and Son, 424 West 52nd Street, New York City, at the expense of the artist. All work shipped by express must be packed in closed wooden boxes. If work is received in crates or cartons, a charge will be made for a wooden box for return shipment. Prizes will be awarded.

The Prospectus is posted on the Bulletin Board at the San Francisco Museum of Art. The Museum *cannot* serve as a receiving center for this show.

Student Show

The Associated Student Body of the California School of Fine Arts announces the fourth annual Midwiner Exhibition, which will open in the galleries Friday afternoon, December 6th, with a reception and preview from three to six o'clock. It will consist of work submitted by students from all departments of the school.

This is the students' own show, for which they form their own Jury of Selection and Hanging, and also serve as the Jury of Awards.

The exhibit will be open to the public after December 6th through the Christmas Holidays and for the first two weeks of the spring semester until January 18th, from ten to four o'clock (except Sundays). L. R.

Cocktail Party Successful

The cocktail party given at the Art School by the Women's Auxiliary of the Art Association was a financial as well as social success. Nearly three hundred artists and lay members attended.

The Social Hall was hung with a well arranged exhibition of water colors by artist members of the Association. The raffle, in which the winner was privileged to select any painting on display, was well patronized. Alexander Nepote's "West Oakland" was honored with first selection. It sold for $35.00.

Other paintings purchased during the afternoon were "Mexican Market" by Farwell Taylor and "Hillside and San Francisco Bay" by Jack Wilkinson. L. M.

New Members

Active Artists: Miss Allela Cornell, Mr. Jacques Schnier, Mr. Copeland Burg, Mr. Matthew Barnes, Mr. Giocomo Patri, Mr. Luke Gibney, *Associate Artists:* Mr. William De Classon, Mrs. Minnie S. Tilley, Miss June Foster Hass, Mrs. Anne Porter Burmister, Miss Friedolin Kessler, Miss Josephine Robbins. *Lay Members:* Miss Agnes Brandenstein, Mr. William Merchant, Mrs. Dana de Hart, Mrs. Lewis Marsten, Mr. Gustave Emstein, Mrs. Manfred Bransten, Mrs. Anginette Has Brouck.

Graphic Show to Open Jan. 28th

The San Francisco Art Association announces its Annual Exhibition of Drawings and Prints to be held in the San Francisco Museum of Art January 29th to February 18th, 1941.

All entries shall pass before the Jury of Selection with the following exceptions: One work from each member of the Jury of Selection, the Jury of Awards and the Faculty of the California School of Fine Arts shall be exhibited by invitation, such entry to be clearly designated "Jury Free" in red ink on entry blank and label by the exhibitor; additional works submitted by the aforementioned are subject to the approval of the Jury of Selection.

No artist may submit more than three entries. The exhibition will include the following media: drawing, etching, lithography, block printing, engraving and monotype. Entries may be submitted unframed but must be in standard size mats 15x21 or 18x22 inches. Any prints exceeding these dimensions must be submitted

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San Francisco, An Art Center

By Timothy Wulff



Today, in San Francisco, a splendid opportunity is struggling for recognition. It is that rare phenomenon, "An Art Renaissance." Nothing less! Some folks will say, "Well, well, what is that to us?"

An Art Renaissance would mean much to *all* who live hereabout. It would bring rich cultural and economic benefits to *every* San Franciscan.

In looking backward we shall find support for this prediction.

During the latest five millenniums, in diverse localities and at different times, centers of art culture have been established. Some that come to mind are Egypt, Crete, Athens, Rome and Paris. In each of these places a more abundant life followed art production.

The last named of these centers flourished into our time and to Paris this is what it meant:

Because Paris was world renowned as an art center, over fifty thousand people lived there who otherwise would not. Another fifty thousand came yearly, to observe current art developments, to buy products of the brush and chisel, and to spend freely while enjoying the hundred and one amenities of life. On occasion they came in such numbers the hotels were swamped by their patronage. Perhaps conjecture skirts the truth when the opinion is given that Paris received a fifty million dollar annual income, directly traceable to her reputation as an art center.

San Francisco can become what Paris was, and more. Here is natural beauty and a cosmopolitan spirit. The winds that blow across our city's hills are the winds of inspiration. To the truth of this writers, poets, musicians and wandering cognoscenti from far and near have testified. We have the artists and the work they are doing is better than we think. If we give them a hand, they will not fail us. In a short time, as time is counted in the rise of civilizations, their work will take its place with the best of yesterday's five thousand years. Master craftsmen from other lands will come to seek adoption, patrons will flock to our city and students will swarm in our schools.

How can we help to bring this about?

By giving our artists the city's backing and insisting that they receive substantial patronage from our museums and other public institutions. By publicizing, through civic channels, just what is being accomplished in our western metropolis. This was the backlog that fed the flames of cultural attainment in great art centers of the past.

History has taught that art is an important instrument of social progress. We can make San Francisco the next world center of creative art production. It is up to us. This is a project we all may support and profit by, regardless of economic condition or political complexion.

Letter From New York

The following excerpts from a letter written by Mrs. Geneve Rixford Sargeant, visiting in New York, is of interest.

"It is between seasons, which means that the galleries are showing 'owned by the gallery' paintings that one has seen again and again in one's home town. Of course, good things are always worth seeing but the shows are not very stimulating.

"On the contrary, the gown shops are elegant and alive with new and gorgeous creations. No unsold things of years ago are being displayed on 57th Street or 5th Avenue.

"The Gallery of Modern Art, in its new building, is showing the work of Portinani of Brazil — full of imagination and originality. I hope it will move on to San Francisco. The Brummer Gallery is closed, hopelessly—Ferargil was ordinary—Rehn showed Kantor, only pretty good. Valentine is exhibiting Picasso and Knoedler a few fine French.

"Spent a day with Weedie, who sends regards to everyone. She's sketching in Washington Square. Ina Perham is making some lovely screens. Valenti Angelo's voice on the phone was a pleasant surprise. He also sends remembrances to San Francisco friends. Yin Gee has a room full to overflowing with work—modern, mysterious and mad. Ward Montague is doing fine work. He is a member of the Sculptors' Guild. I hear their show last year was very fine.

"I'll be glad to be home. This city is depressing. As far as I can judge New York is mostly dancing.

"Yours, G. R. S."

Museum Christmas Party

The Annual Christmas Party for children attending the Museum's Saturday Morning Hours will be held between one and four p. m. on Saturday, December 14. Parents and friends are cordially invited to attend.

SAN FRANCISCO ART ASSOCIATION BULLETIN

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Current Exhibitions

Amberg-Hirth, 165 Post Street: Assortment of distinguished gifts by California Artists.

Albatross Book Shop, 2507 Jones Street: Through December, Christmas Five and Ten Roundup. Group Show by Artists who have exhibited during the year.

California Palace of the Legion of Honor, Lincoln Memorial Park: Through December 6, Drawings by Jean Vigoreux. December 7-29, Watercolors by George Post. Through December 14, Drawings by Jean Frances. Through December 15, Portraits, Figure Compositions and Landscapes by A. G. Warshawsky. Through December, Centennial Exhibition—Auguste Rodin.

California School of Fine Arts, 800 Chestnut Street: Complete Student Show. Self juried.

Couvoisier Galleries, Penthouse, 133 Geary Street: Through December, Group of California Artists Exhibiting Watercolors and Oils, includes George Post. Tom Craig, William Justema, De Witt Peters, Loring Barton, Philip Werner. Paintings by Frederick Taubes, Alexander Brook, Abraham Rattner.

De Young Memorial Museum, Golden Gate Park: Through December. The Painting of France Since the French Revolution. Including Corot, David, Ingres, Cezanne, Daubigny, Manet, Millet, Gauguin, Degas and others. Paintings by Children of the Primary Grades, S. F. Public Schools.

Fine Arts School and Gallery, 415 Jackson Street: December 9-January 4, Drawings, Oils, Watercolors and other media, by Nicholas Agapoff, Kay Darville, Jack Green, William Lavoie, Mario Pisani, Ethel M. Wallace and others.

Graves Gallery, 1335 Sutter Street: Through December 14, Oils and Watercolors by Percy Gray. December 15-January 15, Paintings by Ray Strong.

Gump Galleries, 246 Post Street: Through December 24, Original Paintings on Celluloid from Walt Disney's Studios, including "cels" from Pinocchio, Snow White, Ferdinand and others.

Mills College Art Gallery, Mills College, Oakland: Through December 15, Well-Made Objects for Daily Use.

Oakland Art Gallery, Municipal Auditorium, Oakland. Through December 16, Sixth Annual Exhibition of the Bay Region Art Association.

Rudolph Schaeffer School of Design, 136 Saint Anne Street: December 2-20, Exhibition of Old Chinese Block Prints. Flower Arrangements by Rudolph Schaeffer. December 3, at 2:30, Public Lecture on Chinese Prints. Open daily, 10 to 5, Tuesday and Thursday evenings, from 8 to 10.

San Francisco Museum of Art, War Memorial, Civic Center: Throughout December, Selections from the Albert M. Bender Collection of the San Francisco Museum of Art. Through December 5, Drawings by William Zorach. Prize Photographs of the Exposition. Through December 8th, Fifteenth Annual Exhibition of the San Francisco Society of Women Artists. Memorial Exhibition of Paintings by Rinaldo Cuneo. Through December 15, Paintings by Rico Lebrun. Art Association Gallery: December 2-15, Paintings by Luke Gibney. December 16-29, Paintings by William Gerstle. December 30-January 12, Lithographs by David Chun.

Schaeffer Galleries, 1155 California Street. Through December 5, Oils, Watercolors and Drawings by John Carroll. December 6, Exhibition of Old Master Paintings.

United American Artists Gallery, 271 Columbus Avenue: Changing shows of artist members. Auctions at close of exhibitions.

Willard E. Worden Gallery, 312 Stockton Street: Through December, Reproductions of Contemporary American Artists.

Graphic Show

(Continued from Page 4, Col. 2)

framed and glassed. The frames must not have screw eyes. No accepted work can be withdrawn before the close of the exhibition and all works must remain as placed. No responsibility is assumed for loss or damage from any cause.

Delivery must be made at the Museum Registration Office during registration hours, which are 1 to 6 on Wednesday and Thursday, December 18, 19, and from 1 to 5, and 6 to 9 on Friday, December 20, only. Entry Blanks should be mailed not later than December 16.

On December 16 and 17, East Bay artists may deliver their work at Swasey's in Berkeley and at the Oakland Art Gallery (between 1 and 5). The Museum will return this material to the same centers for collection.

A reception and private view, open to members of the San Francisco Art Association and their guests, and exhibiting artists, will be given on Tuesday evening, January 28, from 8:30 to 11 o'clock.

Jury of Selection: Hamilton Wolf, Mallette Dean, Edward Hagedorn, Antonio Sotomayor and Ralph Stackpole. Alternates: Mildred Pommer, John Winkler, Claire Falkenstein.

Jury of Awards: Hamilton Wolf, Mallette Dean, Antonio Sotomayor. Alternates: Ralph Stackpole, Edward Hagedorn.

Artist Fund Prize: This prize is open only to artist-members of the San Francisco Art Association. For any medium: $50.00.

San Francisco Art Association Purchase Prize: For any medium: $50.00.